nevertheless graciously and willingly supplied. This was a good choice — the meat was tender and tasty and cooked to the requested medium-rare — while the accompanying hollandaise sauce was expertly constituted.

The desserts were mediocre: a poor fruit sorbet for my guest and an overly-large ice cream for myself. The advertised butterscotch sauce did not appear — an omission apologetically noted by the waitress only when she was clearing away the remains in the dish.

The service was somewhat erratic and we also noticed other diners becoming irritated by long delays. I left disappointed.

However, the good parts were of a sufficiently high standard to warrant a return visit once what appears to be the restaurant's settling-in phase has been completed. Prices are moderately high and for two you can expect to pay around R110 for three courses.

Kevin Barnes

ART

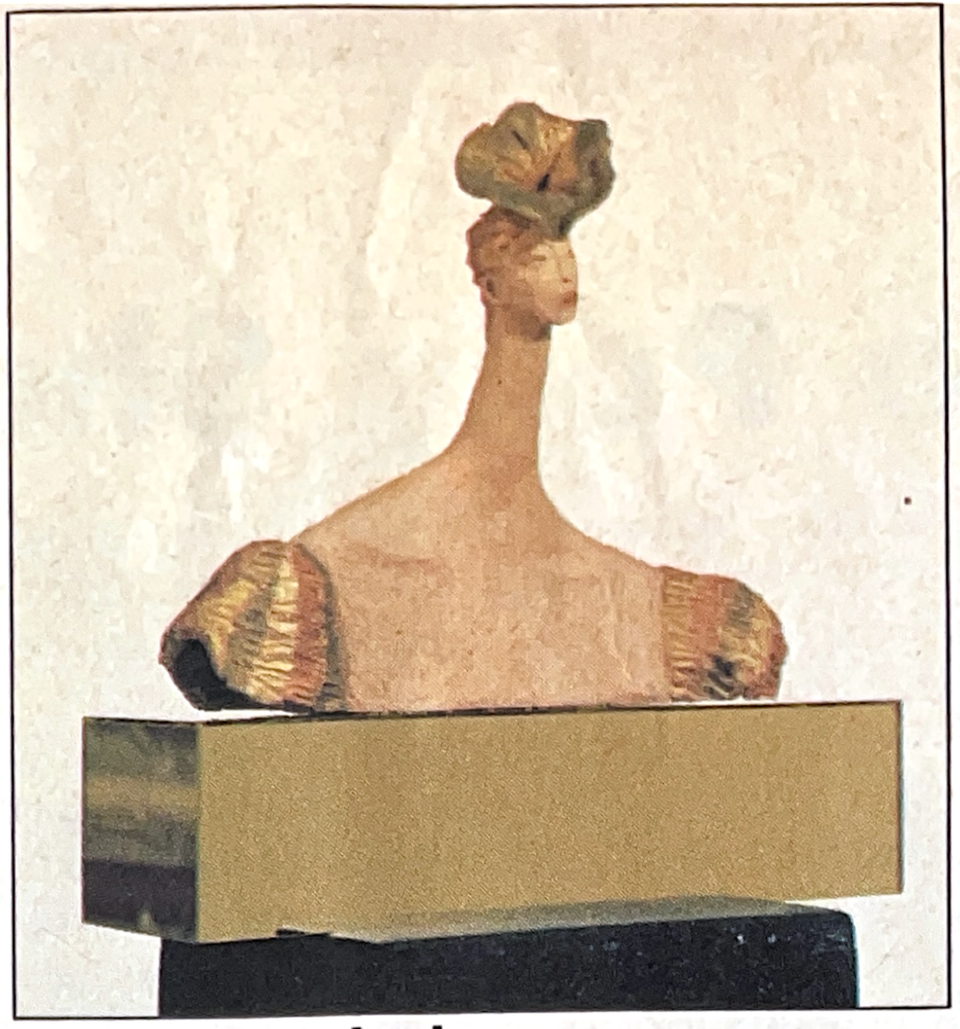
Three to conquer

TADEUSZ JAROSZYNSKI *(Everard Read);* **ALFRIEDA DU PLESSIS** *(Karen McKerron);* **HANNAH LURIE** *(Hagenhof).*

Three strong — and strongly contrasting — artists this week. It's a full eight years since **Jaroszynski** last exhibited in Johannesburg and that's far too long for such a fine painter. However, any block seems to have been overcome, as he tells me this not-to-be-missed show (and it's not small) has all been done in the past six months or so.

There is also a major shift in his work back from nature to humanity. We are presented mostly with portraits of single figures, but what figures! They stare enigmatically out of the canvas at us, hauntingly detached. Most are women and few show emotion, the suffering of *Blue Dress* being an exception.

The composition is simple, the technique



Lurie . . .
depth to the style

Jaroszynski . . .
switching to the human

outstanding. A few small gouaches and pen and ink/wash sketches confirm the soundness of his technical foundations.

Detachment is the last word to describe **Du Plessis**, who is very much in the mainstream of Afrikaans expressionism: powerful, semi-representational works in mixed media. The symbolism is strongly African, with spiky alienated forms — even prickly pears. She combines pastel, oil paint and acrylic seamlessly and sometimes one has to look closely to identify a specific medium.

But more important than the technique is the feeling of a passionate intelligence at work. The mood is perhaps best summed up by the title of one of the major pieces, *Pilgrim's Journey to Eternity*. As one would expect, the impression created is often menacing. I gather the artist regards these as fairly cheerful pictures, but, for me, the childlike *Lollipop Garden* is about the only one that merits the term.

Lurie's delightful sculptures in terra cotta are inspired by the great contemporary couturiers, as is evident from names like *Lagerfeld Leo*, *Aries Escada* or *Dunhill Boy with Chain*. Mostly busts about 35 cm high,

they're embellished with s
fabrics and touches of high

The effect is totally disarm
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Ms Azania — 2015 or *Quo*

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